

The AUTHOR & JOURNALIST



WRITERS AND PERIODICALS IN DEPRESSION TIMES

By J. GEORGE FREDERICK

***** "IT'S TOO JUVENILE"

By RALPH MILNE FARLEY

***** THE NEW CONFESSION STORY

By JOSEPH LICHTBLAU

***** WRITING THE JUVENILE OPERETTA

By BERNICE G. ANDERSON

LITERARY MARKET TIPS
PRIZE CONTESTS
TRADE JOURNAL DEPARTMENT



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JANUARY

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See Page 28 for announcement of

H. Bedford-Jones's

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THE AUTHOR

& JOURNALIST

Founded, 1916

1839 Champa Street, Denver, Colo.

WILLARD E. HAWKINS, Editor

David Raffelock *Associates* Harry Adler
 Thomas Hornsby Ferril John T. Bartlett
 JOHN T. BARTLETT, Business Manager

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THE COPYRIGHT RACKET is the most persistent and pernicious of all schemes for preying upon inexperienced writers. Despite numerous warnings published in **THE AUTHOR & JOURNALIST** and elsewhere, copyright firms evidently find enough victims to eke out a precarious existence. No doubt they will continue to do so until the post-office department or some other governmental agency becomes sufficiently awakened to put them out of existence.

The copyright racketeer takes advantage of that fear inherent in the budding but inexperienced writer that someone will be tempted to steal his priceless ideas. Playing upon this symptom of incipient authoritus, the copyright racketeer dwells upon the dangers of losing the products of one's creative effort and the necessity for having the material copyrighted, be it poem, story, photoplay, or what-not. The well-known reluctance of photoplay producers to buy stories that have not been published in book or magazine form is used in subtle fashion to clinch the argument.

Two firms have for a long time been engaged in this method of wresting dollars from the inexperienced, the Daniel O'Mally Company of New York, and the Universal Scenario Company of Los Angeles. Now comes a new firm, grandiloquently entitled Associated Copyrights of America, located in New York. We quote from its prospectus:

"... publishers and picture producers have become so cautious about getting in litigation that they refuse to accept unsolicited uncopied manuscripts. Packages resembling such are returned to the writer unopened or held at the dead letter office for return postage. The fear of plagiarism charges also explains the preference which picture producers and publishers show for published and copyrighted material regarding which no doubt of ownership exists. These executives balk at buying so-

called original scripts from writers other than those known to them, for fear of any unknown claimant appearing at a later date."

The prospectus goes on to explain that for stated fees the firm will publish the author's work in its official organ, "The Oposcule," and thereby secure copyright, by which means "writers acquire not only complete protection from plagiarism for their works, but publicity among the executives of the markets for which their work was written. In other words, our organ is not only an insurance policy for writers, but a silent salesman as well."

The inexperienced writer, of course, does not know that no publisher of any magazine of standing would purchase a story which had been previously published and copyrighted, whether in full or synopsis form. (Second serial rights sold to cheaper magazines and newspapers bring but a fraction of the price paid for first publication rights.) He does not know that appearing in such copyright bulletins is certain evidence of amateurishness, which would condemn the writer's work in the eyes of photoplay producer or publisher, regardless of its possible merit.

Most of all, the inexperienced writer does not know—and it is this upon which these concerns count most heavily—that the copyright service offered is perfectly useless. An author's rights in his manuscript are fully protected under the common law, prior to publication. It is only *after* it has been published that copyright protection is needed or has any value. Copyright then prevents other firms from issuing pirated editions of the author's work.

Incidentally, by including publishers in its statement, the advertiser above quoted overreaches itself by a deliberate misstatement. While it is undoubtedly a fact that the majority of photoplay producers return manuscripts unread, this condition does not apply to publishers, either of books or periodicals, as any writer of experience is fully aware.

THE FOLLOWING is one of many letters received commenting on an editorial which quoted Mary Austin's caustic comment on pulp-paper authoring in our December issue:

Dear Mr. Hawkins:

Apropos of Mary Austin's scornful reply to the pulp-fictionist, "Can a street-walker turn respectable?" it seems to me that our "most intellectual woman writer" shows an amazing ignorance of history and of life. Surely she, a biographer of Jesus of Nazareth, should have heard of Mary Magdalen even if she doesn't know about Susan Lenox.

And she should know that there are many ladies of easy virtue who have achieved respectability, in the eyes of the world, through marriage, success or money. From Mary Magdalen to Susan Lenox, the list is a long one.

If the pulp-writer is a literary street-walker, there's many a courtesan in the upper end of Grub Street.

It has even been whispered that Mrs. Austin, herself, under the discreet ambush of pseudonymity, has dabbled in hokum.

Good writing is good writing, whether published in a pulp or in a book. It would be difficult to find, in the pulps, worse writing than appears in Mrs. Austin's novel, "The Starry Adventure"—for example, "the essential Eudora-ness of her."

The symposium on slanting was a good idea, and it should prove helpful to writers.

Cordially yours,
Los Angeles, Calif. ERIC HOWARD.

THE WRITERS' CLUB of New York, of which J. George Frederick, who contributes "Writers and Periodicals in Depression Times" to this issue, has for three years been president, has a long history. It is probably the oldest writers' club in America which holds regular meetings, having been founded some twenty years ago. A distinctive feature is its maintenance of the old Bohemian "coffee-house" traditions of informal addresses and open discussion following, with refreshments. It is open to any writer or student of writing and meets every two weeks. Last year, it produced an original revue, written and acted by members, which was later repeated, by request, for the benefit of the Authors' League fund for authors in distress. The article by Mr. Frederick published herewith is adapted from a speech made at the opening meeting of the present season.

Incidentally, Mr. Frederick expresses much more than an amateur's opinion. Head of The Business Bourse, an organization specializing in business surveys, he is an economist with an international reputation. Christine Frederick, author of "Mrs. Consumer," contributor to many magazines, is his talented wife.

THE AUTHOR & JOURNALIST rarely publishes two articles touching more or less on the same subject, but from different viewpoints, without receiving several letters from readers who are confused by the contradictory advice given. To fore-stall such confusion, relative to Ralph Milne Farley's article in the present issue and Willard Allen Colcord's, in the December issue, let us suggest that only an unyieldingly literal mind would jump at the conclusion that Farley flat-footedly advises writers to aim at obscurity while Colcord advises them to aim at clarity.

They are discussing quite different phases of writing. Farley's article deals with subject-matter, Colcord's with expression. Farley's advice might be reduced to the familiar adjuration, "Leave something to the reader's imagination."

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colorado, for October 1, 1931.

Before me, a notary public in and for the State and county aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that he is the editor of The Author & Journalist, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Author & Journalist Publishing Co., Denver, Colo.; Editor, Willard E. Hawkins, Denver, Colo.; Managing Editor, None; Business Manager, John T. Bartlett, Boulder, Colo. 2. That the owner is: The Author & Journalist Publishing Co., Denver, Colo.; Willard E. Hawkins, Denver, Colo.; John T. Bartlett, Boulder, Colo.; Queenabelle S. Hawkins, Denver, Colo.; Margaret A. Bartlett, Boulder, Colo. 3.

He intimates that the modernistic tendency is to carry this too far; but at any rate, shows that "juvenile" results from not carrying it far enough. Colcord dealt with the problem of vague or sloppy writing, which is quite different from the studied subtlety of a capable writer.

In this, as in the majority of similar cases, there is no contradiction, provided the reader grasps the point which each writer is trying to make.

THE BATTLE over an improved copyright bill in the national legislature has already been commenced by the opposition faction. Reports from Washington are to the effect that the executive committee of the National Association of Broadcasters is already active in its campaign against the Vestal Copyright Bill sponsored by the Authors' League of America, the book publishers, and allied interests.

It was the opposition of the Broadcasters' group which last year caused the delay which prevented the United States from adopting a modern copyright code and entering the Berne International Copyright Union.

The Broadcasters' opposition to the bill is due to the fact that under the present law they do not have to pay for broadcasting rights on literature.

The Vestal Bill, if passed, would provide for automatic and divisible copyright, and for entry into the International Copyright Union. At present, it is only by courtesy that American books, if published simultaneously in a country belonging to the Union, such as Great Britain, are granted copyright in the other countries belonging to the Union.

WAR STORIES or stories glorifying war heroes are definitely "out" so far as practically all magazines in the juvenile field issued by church publishing houses are concerned. This bars much historical fiction which would formerly have been acceptable. The policy has been adopted in unison by the various publishing houses as a result of the widespread movement for peace education.

THE OLDEST ALL-FICTION MAGAZINE now on the stands is *Argosy*, which in December entered its fiftieth year of publication. It was founded December 9, 1882, by Frank A. Munsey. In addition to being the oldest fiction magazine, it is one of the oldest of all magazines now being published.

That the known bondholders, mortgagees, and the security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

WILLARD E. HAWKINS, Editor.

Sworn to and subscribed before me this 7th day of October, 1931.

LILA G. WATSON, Notary Public.

My commission expires March 11, 1933.

Writers and Periodicals in Depression Times

BY J. GEORGE FREDERICK,
President, Writers Club, New York



J. George Frederick

ons of dollars from its total wealth of 400 billions, and its 90 billion-dollar annual income is reduced to about 68 billions.

But I do not believe that writers are as badly off as many other parts of the population. I do not find many writers who are selling *nothing*; whereas we have six million people who cannot sell their services, and many more on a severely cut income. As a matter of fact, a certain class of writer (few in number, it is true), is getting higher rates than ever. I mean the writer with a real following; a numerous public. Not long ago a certain writer who in so-called "normal" times had achieved a record of \$52,000 for a serial, was signed up for three serials at \$70,000 to \$80,000 per serial. I think this is a record. Why should such a writer's value rise during a depression? For the simple reason that the magazines are today more sorely in need than they ever were of authors with a good following, in order to hold their circulation. Thus an author who has worked consistently and wisely (as he should) to build up the "acceptance value" of his name is actually at a premium

THERE seems to be as much doleful psychology among writers as there is in the deepest canyons of Wall Street. And it is true that the writers' market slump has been more or less in tune with the stock market slump. But really not quite. The United States has dropped 185 bil-

today, in direct ratio to his ability to make readers follow him. This is a "going value," a "good will value," which I have always contended should be fostered by a writer, precisely as a lawyer, doctor, or even the advertiser of a brand of soap fosters his professional reputation or trade name.

The periodicals of today face very severe difficulties, and there is no question but that staff men, "trained seals" and old manuscript "barrels" have been drafted to a large extent to fill up white space to the detriment of free-lance writers. But it is easy to exaggerate even this, for it is sheer suicide for any periodical to permit its pages to lose vitality. The American reading public is not less but *more* critical and alert during a depression; and as a matter of fact, editorial progressiveness and alertness is more seriously called for during a depression than before.

IT is an historical fact that the public temper undergoes fundamental changes during and immediately after a depression, to a degree unknown in so-called "normal" times. This depression will be no exception. Book publishers are already noting that the public is reading a great deal more non-fiction, and more books on economics. It is also to be noted that the "kitchen sink" school of fiction is "sinking." The "stark realities" of present-day actual life make escape from it particularly desirable; escape to new settings and locales; escape to romance and the exotic. It was immediately after the big panic of the Nineties that "When Knighthood Was In Flower" and its imitators flourished.

There is at the present moment beginning a new romantic school. Our youngest generation has already begun to repudiate the standards of the "oldsters" of 28 or 32. The

"stark twenties" are giving way to what Struthers Burt calls "the implicit thirties"; the twenties will not come back again. Junior League and college young people of today display a tendency to turn conservative; they say they are going to found big families, go to church and be good. They are fed up with their flapper elders! It is not without significance that we have Empress Eugenie styles!

All these things are vital for fiction writers to note, for they are accentuated and accelerated by the depression. Even the movies reflect them. The "It" girls are running into thin pickings, while the fine actresses of the Marie Dressler type, with genuine value and comedy, are getting the breaks instead of "It" and gangster stuff. There is evidence, further, that erotic writing is in a decline; we've all had it *ad nau-seum* and the kick is gone. The next author to "go ex" is likely to be mobbed; while we seem to know all about homo-sexuality now—and that's quite enough, thank you. In a depression, humor rises in value, as is illustrated by the success of *Ballyhoo*. *The New Yorker* increased 22 per cent in circulation in a period of general decline.

The magazines are having their own evolutions due to the business situation. Ad-

vertising is the team-horse of other writing, for it supplies the money to pay authors the rates of today. Circulations have not dropped nearly so much as advertising. *The Saturday Evening Post*'s advertising lineage for the first nine months of 1931 was 25 per cent below that of the similar period in 1930. *Collier's* dropped 8 per cent, *Cosmopolitan* 18 per cent, *American Magazine* 13 per cent, *Red Book* 14 per cent, *True Story* held its own, but not so the other *Macfadden* publications.

THE author who is alert and keen-minded and produces, either naturally or by design, the kind of material that the changing public temper desires, will not suffer a grave depression. The public today passes through cycles of change far more rapidly than twenty-five years ago. We have approximately five or ten-year cycles of fundamental change today, whereas twenty-five or thirty years ago we seemed to move in quarter-century cycles of change. Such cycles of change bring deep-reaching changes in philosophy of life and approach to manners, morals, and ideas. They quickly put the fingermarks of yesterday on fiction for these reasons.



Too Much Imagination!

BY HUGH B. CAVE

I LIKED Harmon, right from the start. He was the first of the editorial circle to read my work with any sort of intelligence, and the first to set me right on one or two points that kept my stories from being "available." I do not mean he was generous. Far from it! His criticism was more or less stereotyped and formal—and always a bit cynical. On one occasion I dropped a series of South Sea yarns on his desk, after returning from a two years' tramp-steamer cruise in that part of the world. He passed them back to me with the comment: "Too much imagination. Not realistic."

"Have you ever been in the South Seas?" I asked him.

"I've read Conrad," he said. And that was his final decision!

As I sat opposite him now, watching the expression of his face with amused interest, he shuffled the pages of my story together and tossed them toward me.

"That damned imagination of yours, Dale," he said. "It's cutting into your stuff—spoiling it. Your characters don't act natural."

"Show me," I demanded. "Don't talk in circles; come down to facts."

I handed him the story again. He waved it aside. As he held a match over the bowl of his pipe, he looked up at me with a twisted smile.

"Your climax is in that last scene," he said. "The hero—What's his name? John?—comes back home after a three months' stay in the mountains. Comes home with a heart full of love for his young wife. When he gets there he finds the place deserted; the maid tells him his wife has run off with another fellow, a man he hated. So much is all right. Then what does he do? He turns on the radio and lights a cigar—sits down in the big chair that he always used to sit in, as if nothing had happened! It's all wrong, Dale. A man doesn't act that

way when he loses his most precious possession."

"How would he act?"

"How? He'd do something, man! Smash something. Raise hell. Go out with murder in his heart!"

I shoved the manuscript back into my pocket.

"You're wrong," I told him. "What would you say if I told you that the story was—"

"True? They all tell me that. Every morning's mail brings a dozen letters that say: 'Dear editor, I am sure this story will please you. You see, it actually happened. The characters and incidents are drawn from life—and truth is stranger than fiction.' The trouble is, Dale, that truth isn't stranger than fiction. Truth is damnable monotonous!"

There was no further argument. He suggested that I revise the climax of my yarn; and I refused flatly to tamper with it.

"It's real as it stands," I maintained.

He shook his head stubbornly.

"If you can prove it to me, I'll buy the yarn—double rates," he promised. "If you get low in funds, do the ending over and let me see it again."

IT was three weeks later when I saw Harmon again. We sat in his office, chatting about my South Sea trip. I was telling him about Tahiti, and the natives who wore bow ties and American sport shoes. He interrupted with the suggestion that I go home with him to dinner. His wife could listen to me all evening, while he read some proof.

It was a short walk to Harmon's place. He lived on the other side of the Avenue, in one of the Drive apartments. I had never been there, and the thought of talking to him—and arguing with him—through a screen of pipe smoke was a welcome one.

We left the office together. Harmon with his crumpled brown hat shoved down over his eyes and the unlighted pipe between his teeth. He said little to me as we went along the sidewalk. Once he turned and made some comment about the traffic. He was preoccupied—worrying about something.

"Suppose I should have called the wife," he grunted. "Doesn't matter much. We can have dinner sent up."

I didn't reply. He was thinking aloud, not conversing. Up to his old tricks. The malady usually came when publication date drew near and the presses were slow, when

he would sit and talk to the end of his pencil—and swear at it.

"Been thinking about that story of yours, Dale," he said suddenly. "I need a yarn about that length for the next copy. If you weren't so damned ratty about that ending—"

I told him he could have it as it stood, without revision.

"Suppose I buy it and make the changes myself," he suggested.

"No. It goes in print as it is, or not at all."

He scowled at me.

"But man, it's too synthetic. We're not expounding a new theory of life. We want realism!"

He was still in the sweat of argument when we stepped into the lift. He did stop long enough to nod to the elevator boy as we went along the corridor to his rooms.

He did not knock, but opened the door with his own key and stood aside to let me enter first. I stood there in the darkness until he found a light and snapped it on.

The room was empty. At one end the closet door hung open and a coat lay on the floor. On the table the ashtray was cluttered with cigarette butts. Harmon never smoked cigarettes.

I stood by the door as he stepped silently across the room. He looked about the room as if he were entering it for the first time. I saw him pick up a desk weight and put it down again, and turn on the corner lamp to look at a few pieces of torn paper that lay on the carpet.

In the end he went to the desk and stood over it, looking down. He picked up a folded sheet of paper that was stuck in the inkstand and read it. He read it once—and dropped it to the desk.

As he turned away he took a box of matches from his pocket and lighted his pipe. The glow of the match reflected on his face.

"She's gone," he said to me.

I nodded. He went to the chair and dropped into it. For a moment he stared at me; then he picked up the evening paper and turned the pages.

THAT was three months ago. I haven't seen Harmon since. I have never sent him the story that was not "real." He would kill me.

He returned one of my yarns only a day or two ago. The comment he scratched on the margin of it was this:

"To much imagination. Stick to life, Dale! Stick to life!"

"It's Too Juvenile"

BY RALPH MILNE FARLEY

Well-known author of Science Fiction stories



Ralph Milne Farley

meaning of that damning appellation: "juvenile."

Webster, among his many definitions of the word, gives two which have a literary application: (1) "of, pertaining to, characteristic of, or suitable for, youth; as, *juvenile* sports; a *juvenile* book"; and (2) "immature or undeveloped." Evidently the first of these definitions applies when one writes *intentionally* for a juvenile market; and the second, when one writes for an adult market, and fails to click.

But merely defining the word doesn't help us very much to understand just what it is that causes a perfectly good yarn to strike an editor as "juvenile," nor how a writer should set about to avoid "juvenileity." Accordingly I recently wrote a number of editors of my acquaintance, to obtain their views for a symposium on the subject.

The replies fell into several distinct categories. For example, some editors dodged the question with ribald shafts of wit. (How's that for a beautiful mixed metaphor?) I shan't quote from any of these, or even name the culprits.

Several editors expressed the opinion that the word "juvenile" is just a racket, a convenient camouflage to cover up the real ground of rejection, which is merely that the editor didn't like the story. Thus Rosscoe Fawcett says:

"Possibly this word is derived from 'jitters,' which an editor sometimes gets after reading manuscripts all day."

And Wallace Bamber's initial reaction appears to be:

EVEN Bedford-Jones and Edgar Rice Burroughs have, at times, probably had stories rejected on the ground of "juvenileity." And, to us lesser lights, this happens even more often. Yet not one of my writer-friends has ever been able to give me the slightest suggestion as to the

"I am one of those editors who believes that the author knows just about as much about writing the short-story as any editor—if not a whole lot more. In fact, it seems to me that the words, plot, suspense, drama, etc., have been invented especially for editors' use in rejections. Yet, if you ask any one of them just what they mean by lack of plot, lack of drama, lack of suspense, they get very hazy, and if any answer is given, it is most certain to be different from the answer given by some other editor."

Harold Hersey likewise expresses himself as "much amused at the use of the word 'juvenile' by certain editors" as a ground for rejection.

Farnsworth Wright of *Weird Tales* contributes the glad news that he never rejects on the ground of juvenility.

Another group of replies subdivides into those editors who consider juvenility to be a defect of substance, and those who consider it to be a mere defect of form. And, strange to say, many editors in each subgroup appear to incline to combine, or cross-breed, Webster's two definitions.

In other words, the consensus of opinion appears to be that a story, rejectable on the ground of being "too juvenile," is one which is amateurishly written, for a childish audience; and that the trouble involves both substance and form.

Of all the editors who have contributed to my symposium, Harry Bates of the Clayton group appears to lay the most stress on really deep matters of substance. He says:

"When I—and I think all other editors—use the word 'juvenile' in commenting on a story, I only mean that the story concerned is fitted too closely to the naive and juvenile mind of the boy. The Frank Merriwell stories, for instance, are juvenile. Heroes are very good and villains are quite naughty; there is usually a goody-goody tone; the stories are unconvincing; plots are too simple and uncomplicated; the mature mind will hardly be attracted."

A. H. Bittner entirely divorces the question of the age of the audience, and evidently considers "juvenility" as being practically synonymous with "amateurishness"; for he says:

"Perhaps the term 'juvenile' is somewhat misapplied in our editorial terminology. There is, of course, no reason why a 'juvenile' story written for a 'juvenile' magazine, should not be a thoroughly mature piece of work."

"As we use the term, however, it means that the story has been plotted or developed in a simple

and almost amateurish way; it means that the characters do things in such a naive way that an adult reader would not accept their actions as convincing. In other words it means that the story is bald in plot or presentation, and that a discerning audience would not accept it.

"... As I recall it, your story which I criticized most severely this way was the gangster serial. Your gangsters in this case were not at all convincing. They were the sort of characters which a ten or twelve-year-old boy might swallow as gangsters, but which would never go over convincingly with a more mature reader."

The amusing thing about Bittner's comment is that the alleged juvenility of my gangsters was cured to his satisfaction merely by changing them from *gangsters* into *gun-runners*, and by deleting one comic character. With this slight change, Bittner accepted the story, and it drew very favorable fan-mail. So that apparently the "juvenile" treatment of a group of characters can sometimes be cured by merely changing their profession.

Apart from the views of Bates and Bittner, juvenility of substance appears, in the minds of most editors, to consist in too great clarity of exposition!

THE modernist trend in literature requires that an author be as obscure as possible. Your writing should be "full of subtle nuances," if you know what I mean; I'm sure I don't. Characters should be introduced without any explanation as to who they are. Events should be introduced without any explanation as to how they came to eventuate, or even as to when, where, and to whom they are occurring.

And, above all, the conclusion of the story should leave the reader completely in doubt as to who married—or killed—who, or as to whether or not "the boy got the job." In fact, the very best proof of the modernism of any given modernistic story is for the reader to turn over to the next page, and find—to his complete surprise—that "there ain't no more."

That's why I've stopped reading the slick-paper magazines; fortunately the pulps haven't yet gone quite so modernistic as the slicks.

Although I have a theory that the average *customer* of the pulps really prefers a straightforward yarn, which knows where it's going, and which actually gets somewhere, yet I suspect that many of the pulp-paper *editors* foster a modernistic pose by leaning toward the obscure, and by denouncing as "juvenile" whatever is clearly written.

The same tendency for obscurity which is

now afflicting modern prose afflicted mid-Victorian poetry, and caused Lewis Carroll—that trenchant exposer of literary sham—to put the following into his "*Poeta Fit, Non Nascitur*," which poem records an imaginary conversation between a wise grandfather and his poetically-inclined grandchild:

"Next, when you are describing
A shape, or sound, or tint;
Don't state the matter plainly,
But put it in a hint;
And learn to look at all things
With a sort of mental squint."

To which the child replies:

"For instance, if I wished, Sir,
Of mutton-pies to tell,
Should I say 'dreams of fleecy flocks
Pent in a wheaten cell'?"
"Why, yes," the old man said: "that phrase
Would answer very well."

It is a sad commentary on modern literary tendencies that "clearness, force and ease," the trinity which the Harvard English Department taught us to worship, are fast becoming an actual liability, rather than an asset. Lawyers are trained to be, above everything, *clear*; so perhaps this is the foundation for the dictum of Joseph E. Brey, editor of the A. C. McClurg Company, that "No lawyer can write a story."

Yet obscurity can be overdone. I once wrote a novelette entitled "The Missing Link," in which the heroine is attacked by a gorilla, from whom she is rescued by her husband's best friend. The climax takes place in a maternity hospital, where complete plans have been made to substitute a human child for the expected monstrosity. Her infant turns out to be 100 per cent human; but her husband grimly directs the substitution to proceed, for he and she are both blondes, and the child is dark, as is the best friend. Ever hear of the Mendelian law? *Nuf ced!*

I approached my friend Clarence Darrow, to try to get him to assume joint authorship, or at least to write a brief introduction for me; but he missed the plot entirely, and thought that I meant that the child actually was a missing link, which (he wrote me) he didn't consider to be a scientific possibility.

So now I am between the devil and the deep sea. If I leave the story as is, it will be rejected because the editors will mistakenly assume that it is intended to be disgusting; whereas, if I revise it to make it clear, it will be rejected as "juvenile."

The real solution of avoiding juvenility of substance, I suppose, is to write a story so that it will *actually be* perfectly clear, and

yet will *sound* horribly obscure. But to do that requires more genius than most of us hack-writers possess. However, it is a consummation which can be aimed at, and approximated.

Turning now to the matter of form. The real clue in this direction was furnished me by Wallace Bamber. He says:

"A story with little subtlety, slight plot, and strict continuity, in which the hero and villain appear in every sequence, is usually taken as juvenile, provided that the names of the characters are their first names, and that simple action-conflict continues through the story."

Note that although Bamber goes into the matter of substance, his major emphasis is on one detailed trick of form. This he explains as follows:

"The specific difference that any editor or writer can put his finger on in a second is the choice of names. If your hero's name is John McCall, you can give your story a juvenile trend by calling him John through the story. You can give it more of a juvenile tinge by using the diminutive, Johnny. For more mature appeal you would naturally use the last name, McCall. This last is the most important thing to remember in writing stories with a juvenile or non-juvenile twist. I have often changed the names of characters in stories and made them either juvenile or mature in appeal. That, in fact, is the main difference between juvenile and non-juvenile."

It is surprising how this simple expedient will change the entire atmosphere of a story. Try it.

One editor, who objects to being quoted—in fact, he feels so deeply on the subject that he says that most of his comments would be unfit for publication, if he were really to let himself loose—gives quite a new slant to the subject by saying:

"What I mean by the word is language, motivation and action on the part of a presumably mature and sensible character which make him sound and act like a boy of twelve who was never gifted with a particular amount of sense anyway.

"And how to avoid it? Chiefly by constantly realizing that adults usually act and talk like adults."

Of course, adults in real life are more apt than not to be childish, but they mustn't be portrayed that way in stories. An author must always sacrifice truth on the altar of plausibility.

The average readers of the pulps are boys in their later teens. A certain noted pulp-paper editor told me that he once saw a pimply-faced pool-hound sitting on a fence-rail in City Hall Square, reading his magazine, and that ever thereafter he ran the magazine for just that boy.

One's hero should be or seem to be not much older than one's readers. But beware of writing down to your audience, or of acting patronizingly toward your hero, for the youths who read the pulps regard themselves as full-grown he-men, and want their heroes to be described as such.

Don Moore of *Argosy* has recently cautioned me against referring to my hero as a "boy," for exactly the above reasons.

And the same idea must have been in the mind of one of my devoted fans, who wrote to me protesting against "the childish way in which I referred to the characters" in one of my stories. When cornered for details, all that he was able to put his finger on was one lone instance in which a gangster character referred to two young women characters as "the girls." Yet this one slip—this one Horatio Algerism—had colored and spoiled the entire novel for that particular reader.

In a recent very instructive conversation on the subject of "juvenility" with Harry Bates, he read me a number of instances of this fault in manuscripts lying on his desk. Practically all of them consisted in the hero momentarily faltering or losing his grip on himself, and/or being patronized by some older character.

Bates feels that "juvenility," although largely a matter of form, is due to a fundamental defect in the mental outlook of the author—largely an attitude of condescension toward both reader and hero. To eradicate this flaw, the author must actually feel himself in the place of a young hero who considers himself a mature he-man.

Bates also considers "juvenility" to be a phase of "amateurishness," i.e. writing with a groping lack of self-confidence, resembling unsureness of stroke in an artist.

Lastly a suggestion of my own. Whenever a story of mine gets rejected for juvenility, and then later is successfully revised and sold, I find that nine-tenths of the trouble has consisted in the use of too many expressions which were current in the Gay Nineties, such as: "Aha! The plot thickens," "pricked up his ears," "determined to do or die," "our hero," "his heart went out to her," etc.

AND so my advice for avoiding juvenility is as follows: Don't employ too direct a plot. Write clearly, but try to appear superficially obscure. Call your male characters always by their last names. Have a mere youth for a hero, but refer to him

as though you sincerely thought that he was really an adult. Actually put yourself in his shoes, without condescension, and visualize the situations through his eyes. Be careful not to have your adult characters

talk and act like children, even in situations in which an adult in real life would be likely so to talk and act. And above all avoid the earmarks of the Gay Nineties.

I shall try to take this advice, myself.

The New Confession Story

BY JOSEPH LICHTBLAU



Joseph Lichtblau

so sincere, appealing, and emotional that it will stir readers to the depths. The more the heroine suffers—a masculine lead only crops up occasionally—and the more emotional the story is, the better are your chances of an acceptance.

The old-time confessions, built mostly on a sex motif, depended on the distressing plight of the heroine after her "unfortunate mistake" to make bosoms heave. Today, with our modern maidens knowing exactly what they are doing when they sin, the new generation of confession readers does not respond to sexy confessionalists as in the past. Editors are therefore buying confessions which veer away from the old rut. Never have heart throbs and poignant emotional treatment counted so terrifically as now.

It is true that you will still find sex in confessions. The Macfadden Publications have always used sexy confessions and no confession publication is entirely free of them. But so many of the new plots are pleasantly different, and the trend is so markedly away from sex, that only a serious study of the true-experience markets can help you to grasp the new editorial requirements.

Having sold six confessions since August, 1931, I have found that what put these stories over was a very simple formula:

SEX used to feature the old type confession stories to a tremendous extent. To day, however, sex is significantly lacking from many of the published "true stories." What editors of confession magazines are demanding now, more than ever, is a "true experience"

Get the heroine into a poignant dramatic situation. *Make her suffer terribly* before she finds final happiness in a reasonable way. The more she suffers, and the more heart throbs you inject, the better pleased will the editor be, and the better chance you'll have of landing a check. It is as simple as that!

Too, you've got to wring the heart of your audience with heavy emotionalism. The language in which these stories are told counts heavily. You've got to bring such a lump into the reader's throat when you tell the story that the poor, unfortunate heroine will be seen in a misty blur all through. Take these paragraphs from my two published gems in the December, 1931, issue of *Rexall Magazine*, for example:

From "Jealousy"

I nodded through a mist of unshed tears, and in the awful, lonesome days after he was gone, I knew longing and unhappiness as never before.

My heart seemed to break at the prospect of waiting for him to marry me. And in spite of my pleading, he remained adamant, so that my heart was filled with quivering barbs of pain.

And then, as if to confirm my worst fears, his letters suddenly stopped! Each morning and evening I waited for them in a stricken, agonized suspense, hoping against hope that I'd receive one of his familiar small envelopes with the firm handwriting that was so distinctively his own.

Gasping a faint good-bye, I hung up blindly and tried to think what I should do. A whirling cloud of torturing dread was in my agonized mind; and I still wonder even now how I was able to attend the patrons of my beauty shop that day.

I passed the most wretched, sleepless night of my life. In the morning, hollow-eyed and sick, I took a train for Willamstown, and as the long, dreadful hours finally merged into afternoon, and the railroad station loomed up, I stumbled from the train like one whose blood had turned to ice.

From "The Sinister Shadow"

I plodded slowly back to Uncle Jerry's house, engulfed in bitterness. I was nineteen, and life stretched ahead of me like a black path of eternal hopelessness.

Oh, why hadn't I dared the talk and the questioning glances and gone on to the party without Marcia? Surely I had a right to walk in coolly

and face them for the sake of my heart's happiness and longing?

As I recall my folly now, my heart seems to writhe in shame and bitterness.

I struggled frantically out of his arms. All the heartbreak and agony I had suffered during that terrible week were in my eyes as I faced him.

The memory of the shocked, indignant faces at the party was sheer torture. It was only then I realized the cheapness of Harry Andrews, and the impression I must have made that night. What price folly and recklessness?

I believe these paragraphs illustrate the quality that is so vitally necessary in successful confessions. Not only do they stir the reader, but their *sincerity* is unmistakable. And sincerity sells confessions today, as it has in the past and always will. In these two stories, there was no sex whatever. They were clean love stories from start to wind-up. In "Jealousy," my heroine met the hero accidentally; love and romance swiftly developed; the hero was forced to leave town to open a law office. His sweetheart, the heroine, met his former sweetheart—a rich, fast, liquor-drinking sort, and learned she was moving to the same town as the hero. Suffering jealousy and doubts when the lawyer failed to write, the heroine went through all the tortures of hell before she found her suspicions of the ex-lovers unfounded.

In "The Sinister Shadow," the heroine, daughter of a divorcee, was socially ostracized because her mother was a divorcee. Reckless and desperate, she allowed herself to be "picked up" by a city sheik, and thereby lost the boy she loved. Before she achieved final reconciliation and happiness with him, she also experienced indescribable suffering and heartbreak.

Suffering and heartbreak similarly featured the other four confessions I sold. So you can readily see that editors of confession magazines dote on true experience yarns where the heroines give readers a good cry, and, since no sex whatever was present in my six yarns you can also see that sex is far from necessary.

However, I want to impress on you that it is absolutely necessary to read the different confession magazines so that you can slant your offerings with reasonable accuracy. *My Story Magazine*, I have found for example, uses a remarkably diversified list of confessions. In the beginning, Lyon Mearson, the editor, asked for,

"... emotional stories written in the first person, and we do not care whether or not they end happily, but they must be true to life and must mirror the honest sentiments and feelings of ordinary human beings. No wise-cracking, no for-

eign scenes, and no odd plot complications. Our rate is 2 cents a word, acceptance, and we like stories 5000 words or under. Stories of 3000 words especially welcome . . ."

My Story, 100 Fifth Avenue, New York, has been on the stands ever since the summer of 1931. In the published yarns, however, that I have studied since then, Mr. Mearson's objection to foreign settings seems to have gone "boom" at least thrice, for I've seen a Parisian setting and a Brazilian setting in two different issues, not to mention one yarn with a West Indian locale as part of the narrative. To make this magazine, you must have a very choice vocabulary of emotional phrases indeed. Realism highly colored with emotionalism. And plots that take the most unexpected twists. Many of the stories I've read have seemed highly unconvincing and fictional, but they were told with such sincerity, pathos, poignancy and heart appeal that these qualities undoubtedly influenced Mr. Mearson in accepting them. Very little sex is evident in the stories in *My Story*; highly dramatic, original plots are what sell to this market; and you'll have a difficult time landing unless your stories follow the diversified slant of the magazine.

In *Everybody's Magazine*, 45 W. Forty-fifth Street, New York, edited by Orlin J. Tremaine, very sophisticated confessions alone are visible. Sex is present—but sophisticated and artistic; and the majority of the stories are devoid of sex. The heroines do not "emote" all over the lot, but the manner in which the stories are told grips the heart of a receptive reader just the same. Settings may be foreign or domestic, and unhappy endings are seen in quite a few instances. The magazine has a peculiar slant of its own; the style is not so richly emotional. It is obviously catering to a more intelligent and sophisticated audience than the other confession books. A serious study of any current number is the best guide to submissions that will really hit this magazine.

The Macfadden Publications at 1926 Broadway, New York, *True Story*, *True Romances*, *True Experiences*, and *Dream World*, demand confessions full of heavy emotionalism, sincerity and convincingness. Sex may feature the narrative only if sin is punished and virtue rewarded in the end, and since each magazine has an entirely different slant, only a thorough study of each will really show you the virtues to include and the sins to avoid in your offerings. Unhappy endings are lately very noticeable

in many of the stories, as well as male leads. And the moral must be present strongly in each offering. A story submitted to one magazine is considered for all four, and generous monthly prizes are offered for the best stories accepted.

True Confessions, 529 S. Seventh Street, Minneapolis, Minn., the Fawcett confession magazine, wants thoroughly sincere and emotional confessions up to 5000 words—"one big emotional kick that is convincing." Sex is not heavily in favor here, but unhappy endings and an occasional male lead are not barred.

Real Love Magazine, 79 Seventh Avenue, New York, of the Street & Smith group, practically bars sex. To all intents, the stories are clean love tales told in confessional form, and unless you get the exact slant of the magazine beforehand, it is a waste of time to submit material there.

Rexall Magazine, 43 Leon Street, Boston, publishes two confessions an issue, and is a limited market for clean, poignantly-told confessions of from 2500 to 3500 words. It is distributed through 10,000 chain drug stores to small-town readers. Marguerite Wettlin, editor, demands plenty of sentiment, romance and heart appeal, fast-moving plots and reasonable climaxes.

Love Mirror, 8 W. Fortieth Street, New York, is a new magazine using first and third person stories of sentimental love type. It wants "... heart throbs and heaving bosoms all the way through, in which pure love and devotion are proved to be the richest things in life, after all." It is distributed through a string of chain stores all over the country, and desires shorts of semi-confessional type, 3500 to 10,000 words, and 20,000- to 30,000-word novelties, all with short sentences and short paragraphs. The more emotional and poignant, the better, according to Hope Hale, editor.

Modern Romances, 100 Fifth Avenue, New York, Lyon Mearson, editor, is distributed through Kress and Kresge Department Stores. It uses 2000- to 6000-word shorts; novelettes and serials by order, of the same type as *My Story*.

Home Magazine, 55 Fifth Avenue, New York, Agnes Smith, editor, uses very brief confessions up to 1500 words—a limited market, as only one confession per issue is used. Stories must be very artistically told, and may contain sex. But as in the Macfadden group, sexy sinning is always punished in the end. Unusual plots and treatment absolutely necessary.

Summing up:

The new confession story, in order to hit the largest number of markets today, should be distinguished by *poignant emotional treatment* above all. If you must use sex, punish the transgressor at the end. Virtue must be triumphant, and sin repentant and hopeless. Use a male lead very seldom. The female leads always stand a better chance with editors; I have found, as an average, only two males out of nine stories in practically all the big confession periodicals. Believe wholeheartedly in what you are writing at the time, as *sincerity* is absolutely necessary to gain an acceptance. Never look down on your prospective audience when you write your confessions; to write in a tongue-in-cheek, high-hat manner is fatal. And try to be as convincing and plausible as you can. Finally, and most important of all, the more you make your leading protagonist—male or female—*suffer* before the climax, the better your chances of acceptance. A happy ending if possible, and if it is really plausible, as happy endings are better liked than the ones that leave a bad, dismal taste; but if you can't put over a really *convincing* happy ending, don't hesitate to use the other kind. Happy endings are not so necessary today, you will find, as they used to be.

BIG NAMES

BY JANE SAYRE

WITH confidence and faith serene,
The farmer picks his fruit while green,
Unhesitant, for he is sure
That presently it will mature. . . .
But editors! Another type. . . .
They wait until the fruit is ripe.

Writing The Juvenile Operetta

BY BERNICE G. ANDERSON



Bernice G. Anderson

HERE is a field which, as yet, is not overcrowded. Operettas which meet the most enthusiastic response from the children are those with rather simple—but catchy—music, and are spicy with humor.

If you are fortunate enough to be a music teacher, or supervisor in the schools,

where you can write for a particular group of children who will give the play, you have a far greater opportunity to do a practical piece of work than does the writer who moves his characters about on paper alone.

By having certain children of average ability in mind—having them do and say what you know they are capable of, and to sing songs within their range of voice—you are sure not to be writing something too difficult or too complicated for the majority of school children.

By having the finished work produced on a school stage, the minutest details, which otherwise are likely to escape the writer, may be worked out. For example: you may notice that you have left one of the cast standing in the middle of the floor after giving a certain line, when in his next lines he remarks about the comfort of his seat! You then hastily write in after his previous line "(Strolls over to seat at L.)". And that fixes that. Or, you may discover that the scenery—which looked all right in your mind's eye or on the diagram which you so neatly made—does not allow enough room on the actual stage, and must be rearranged, thus making it necessary to change some of the entrances and exits of the different characters.

In an operetta, "Cabbage-Patch Magic," which Dale Asher Jacobus and I wrote last winter (published by C. C. Birchard & Company) I found that the "cabbage-heads" (which were wire frames covered with crepe paper cabbage leaves) looked best (on the manuscript) arranged in rows to the

right and left of center; but in actuality, they needed to be steadied against the scenery-wings, because—well, whoever saw a cabbage-head teeter and sway about when anyone passing through the garden happened to touch it?

Then there is this thing of stage balance (and here it is a much graver problem than in a play which has fewer characters); when the entire chorus is on the stage it is especially necessary to arrange the characters so that each may be seen to the best advantage, and yet not allow the stage to look unbalanced or overcrowded. Here again, the actual picture is much plainer than the mental picture. You may think you have it down to perfection; your publisher may think so, too; but wait until the music teacher who buys the operetta for her own school gets to working it out on the stage! It is only with the children actually there to arrange and rearrange that one can work out a wholly practical plan; and so, if you are not a music supervisor yourself, do try to inveigle some long-suffering friend in the profession to try out your masterpiece for you—with you hovering very much in the foreground!

Having a particular group of children to work with has other advantages, too. That old adage, "Necessity is often the mother of Invention," is certainly true. Sometimes the thing which makes the biggest hit (I am speaking "stageily" rather than slangily) is something which you may have felt called upon to introduce after starting rehearsals.

I am music supervisor in the average small-town school where we worked out our "Cabbage-Patch Magic." The composer wrote the music to suit the voices which belonged to the children who had the most dramatic ability; and often a necessary change in the range of tones made a more delightful melody. In writing the libretto, I tried to use every child in the first four grades; but dear me! There were two overgrown boys in the fourth grade who should have been in the fifth or sixth grade, but who would have been hurt at being kept out of the operetta. They were too big to fit in with the "fireflies" or the "naughty gnomes," and they did not possess enough talent to be given speaking or singing parts.

(Teachers, I ask you, aren't there always such "problems"?)

Something had to be done! . . . There! I had it! They could be two *icebergs*—speechless, immovable objects (until they should "melt")—in the Far-North scene in Act Two!

And do you know? Those icebergs fairly brought down the house when they "melted" and slid out, at a word from the Fairy Queen! You see!

HOW does one go about the writing of an operetta? We take it for granted that you have a good theme and plot with plenty of action and suspense; that you can write snappy dialogue; that you can either write good music yourself or are collaborating with a composer.

One of the most important things to keep in mind is the artistic value throughout the play, and particularly in the first and last scenes. But we'll return to this later.

If the operetta starts with an opening chorus it is well to have an overture which progresses directly into the song. If the operetta starts with dialogue, which is quite unusual (but "Cabbage-Patch Magic" does), an overture is not necessary, though it is nice to have the school orchestra play a number before the curtain rises.

And, too, most publishers desire an orchestral score to all the songs. The composer is requested to furnish this, or else the work is done by one of the staff at the music publishing house and the publishers are entitled to all the rentals from it, while if the composer furnishes the score she or he is allowed a generous percentage of the rentals.

I have found that the best manner of preparing an operetta manuscript for submission to a publisher is to arrange the pages in order (I mean by this—putting the music in, exactly where it belongs in the performance) in a loose-leaf, flexible backed notebook, reenforcing the holes with linen reinforcements. This enables the publisher to get a clear idea of the unity of the thing.

Get a book explaining stage-terms, if you do not already know them, *and use it*. Thus, for the—well, we'll say the Scarecrow, since I am naturally more acquainted with my own characters—:

S. S. (heaving a great sigh)—I'm tired of flapping in the wind all day. I wish I never had to work again!

HE TURNS TO L., THEN TO R., AS IF MOVED BY A GUST OF WIND.

So much for preliminaries. Now! To

prepare the manuscript, the first thing to do is to press down the shift-lock on your typewriter, and, in capital letters, describe the setting of Scene 1, Act I.

Don't forget the lighting effects. Here is one of your opportunities to make the most of artistic values.

In the operetta to which I have referred, at each entrance of the Sunset Sisters the red sunset lights fade and the moon begins to rise. In the Far-North scene all the bright lights are on to represent sunlight; and the effect upon the artificial snow is very dazzling.

It is well to make a separate page for the electrician to follow, giving cues for the different lights, for the "moon" to rise, for the electric fan to be turned on to represent wind . . .

Draw a small diagram of the stage setting and position of the characters on the stage when the curtain rises.

Provide for plenty of pauses. If pauses are not suggested on the manuscript a teacher who is not particularly gifted as a dramatic instructor may not think to suggest them and the whole play will move too swiftly. And I find that writing in "business" for each character when he has nothing to say is a wonderful help. If "the book says so," he will do it more readily.

I found this particularly true in "Was It Witchcraft?"—a gypsy twenty-minute play calling for numerous bits of selected music, which I wrote for the upper grades. (Published by The Willis N. Bugbee Co.) At this age young people are very self-conscious, and are inclined to "feel foolish" when instructed to do something which is not written in the directions.

Finally, see that there are plenty of "laughs" for the audience, as well as some seriousness. And, too, a play that contains some well-disguised character-building stands a good chance of being selected by the conscientious teacher, provided it has plenty of humor and catchy music.

As to length requirements, I believe that a one-hour performance in two acts is the most acceptable. A manuscript of forty-five or fifty pages—including both the type-written pages and the music score (but not counting instruction sheets for the director)—will take about this length of time for performance. If there is more than one stage setting, however, the change of scenery between acts will naturally require extra time.

THIS brings me to another matter of importance: The simple stage setting makes a big appeal to the heart of the over-worked director of plays in the schools. One setting throughout the play not only saves time and worry between acts at the actual performance, but it may be set up for days ahead of time, and in this way make the rehearsals run more smoothly.

There are numerous clever devices for disguising an out-of-door setting without actually removing anything. In the operetta mentioned as an example we transferred a garden scene to "the Far-North Country" by means of three white muslin curtains on wires (one across the back of the stage, and one on each side, concealing the scenery-wings) and by means of white sheets over the floor, to represent snow. Artificial snow was sprinkled about, and the effect was good. When we wanted the garden scene again, the fairies merely removed the "snow" by means of their "magic." (As they sang, they picked up the sheets and pulled aside the "snow-curtain," disclosing the scenic backdrop again.) The idea of letting the audience in on the secret of the fairies' magic made another hit, too.

In your finished manuscript there must be pages for the director, on which are descriptions of the costumes, and directions for making any piece of unusual stage property. These directions should be accompanied by explanatory sketches, if possible.

There should be a plot for the electrician, as I mentioned before, and anything else which your particular manuscript may require.

And, too, it is not a bad idea, in case of your having produced the play before submitting the manuscript to a publisher, to include a photograph of the cast (a flashlight taken after the performance) and a copy of one of the programs, together with newspaper reports of the performance.

Any playwright or author who writes for children can write a juvenile operetta if he keeps these few pointers in mind and remembers to treat his theme with a fresh style, giving his characters—even such age-old characters as fairies and brownies—something new to do.

There is always an argument for the fairy and brownie characters, because of their artistic value. Here, more than in any other type of play, is highly artistic costuming not only desirable but demanded by the little people. If the grown-up fashion-mak-

ers of children's stories and plays decree that fairies and brownies shall go out of style, the operetta will suffer more than any other type of juvenile literature.

I enjoy writing juvenile operettas more than anything I have done, so far. In an operetta the writer uses art, drama, music, poetry, and serious or humorous prose, and weaves all into a pattern. He follows up each thread carefully, soulfully, until at last he can stand back and actually see the completed piece of work. If the material is good, the finished product will be well worth working for; the rewards being not only a deep satisfaction, but good financial returns.

Publishers generally pay for operettas on a royalty basis; ten per cent on the list price of each copy sold, and fifty per cent on all mechanical rights, including radio transmission.

Musical skits or plays which merely suggest music to be used are generally bought outright, according to agreement between author and publisher. "Straight music houses," however, are not interested in this type of play. Play publishers like The Willis N. Bugbee Company, the Eldridge Entertainment House, and T. S. Denison and Company, buy musical skits as well as complete operettas.

FOllowing is a brief list of publishers who, according to my information, are interested in receiving operettas, complete, with libretto, lyrics and music, for examination with a view to publication. As conditions change from time to time, it usually is well to query a publisher as to his present interest before submitting a manuscript:

G. Schirmer, Inc., 3 E. Forty-third Street, New York.

Lyon and Healy, Inc., Wabash Avenue at Jackson Street, Chicago.

Boosey & Company, 9 E. Seventeenth Street, New York.

Lorenz Publishing Company, 91 Seventh Avenue, New York; 218 S. Wabash Avenue, Chicago; 501 E. Third Street, Dayton, O.

Carl Fischer, Inc., Cooper Square, New York.

C. C. Birchard & Company, Boston.

Theodore Presser Co., 1714 Chestnut Street, Philadelphia.

Clayton F. Summy Co., Chicago.

The Arthur P. Schmidt Co., 120 Boylston Street, Boston.

The Willis N. Bugbee Co., Syracuse, N. Y.

Eldridge Entertainment House, Franklin, O.

T. S. Denison & Co., 623 S. Wabash Avenue, Chicago.

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THOMAS H. UZZELL

Author of Stories in *The Saturday Evening Post*, etc.; former Fiction Editor of *Collier's*; author of the standard work, "Narrative Technique"; special lecturer, Columbia University.

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THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Railroad Man's Magazine, 280 Broadway, New York, will change its title to *Railroad Stories*, effective with the February issue, writes Freeman H. Hubbard, managing editor. There will be no change in policy. The magazine, however, is overstocked with the non-action type of fiction, true tales, fact articles, poems, jokes, and other miscellaneous material. It is in urgent need of exciting all-railroad stories which open with action and maintain a high state of suspense; preferred lengths, 1500 to 12,000 words. They should have plenty of railroad atmosphere, but should not be too technical for the non-railroader to understand. "We can use stories about any phase of railroading within the last hundred years, including crime, but we have too many yarns about train holdups, box-car robberies, and wrecks narrowly averted. We are especially anxious to get stories like 'Evergreen and Iron' in the December issue, 'Wild Power' and 'The Cinder Kid,' which will appear in the January and February issues, respectively. We pay 1½ cents a word and up on acceptance, but want only authors who have had railroad experience."

Popular Complete Stories, 79 Seventh Avenue, New York, is a Street & Smith magazine edited by E. C. Richards, who recently made the following statement: "I like crisp, terse, simple writing—short sentences, few adjectives, and concrete images. Action must frequently involve violence, and even blood; but these things must evolve out of the characters of the protagonists. I do not like action for action's sake. A story ought to have a warm, human quality; and a certain philosophy—the unconscious philosophy of the writer—will inevitably trickle into the tale. In my opinion, a short-story should not run over 6000 words."

Popular Fiction Magazine, 537 S. Dearborn Street, Chicago, "is endeavoring to secure the work of better known authors in the adventure field," writes Samuel Bierman, editor. "For that reason, we have stretched our policy of payment upon publication to payment upon acceptance in their cases. This rule does not apply to the general run of contributors, but only to the well-known names." For the work of such writers, payment will be made, according to Mr. Bierman, at from 1 to 3 cents a word. Lesser writers will be paid at approximately 1 cent a word on publication.

Triple-X-Western, and *Battle Stories*, 529 S. Seventh Street, Minneapolis, Minn., two magazines of the Fawcett Publications, Inc., will buy very little except truly exceptional stories during the winter and spring months, due to recently altered publication plans, writes D. E. Lurton, associate editor. Both magazines, it is understood, are going on a bi-monthly basis.

Startling Detective Adventures, 529 S. Seventh Street, Minneapolis, Minn., "is offering one of the liveliest markets of the winter," writes D. E. Lurton, associate editor. "True stories of outstanding crimes are being purchased steadily, and there is a particular need for stories on cases in Southern, Eastern, and Western states. No good bets are being passed up in any locale. It is advisable to query the editors to avoid duplication and unnecessary efforts. Case outline blanks and an instruction sheet will be forwarded upon request. Basic facts of the stories must be true, but some dramatizing and adroit handling is permissible. True stories are wanted on all manner of crimes, including murder, kidnapping, bank robbery, extortion, insurance frauds, swindles, and about every variety of lawbreaking that offers keenly interesting reading. Any length up to 5000 words, with 4000 somewhat preferred, is acceptable. Longer lengths are used when the story matter warrants such treatment. Payment is at 2 cents a word promptly on acceptance, with ten-day decisions assured. Actual photos must be available; they may accompany manuscripts or a list of definitely available pictures may be submitted. Payment for photos is at a minimum of \$3 each."

Life, 60 E. Forty-second Street, New York, has been changed from a weekly to a monthly publication. The number of pages is being doubled and the editorial scope broadened.

The Clayton Publishing Company has moved from 80 Lafayette Street to the Commerce Building, 155 E. Forty-fourth Street, New York. The magazines of this group are *Ace-High*, *All-Star Detective Stories*, *Astounding Stories*, *Clues*, *Complete Novelettes*, *Cowboy Stories*, *Five Novels Monthly*, *Ranch Romances*, *Rangeland Love Story*, *Soldiers of Fortune*, *Strange Tales*, *Western Love Stories*, and *Western Adventures*.

Black Aces is the title of the new monthly magazine announced last month by Fiction House, Inc., 220 E. Forty-second Street, New York. The magazine seeks stories of the "lone wolf" type, in which the central character is a soldier of fortune, gentleman adventurer, or possibly a criminal type working outside the law but with the ultimate aim of bringing about justice, righting wrongs, etc. Fast-action novelettes of 10,000 to 13,000 words, also some short-stories up to 6000 words, are sought. Settings should be modern, either in a city or general locale. Good rates are paid on acceptance.

Harrison Smith has resigned as managing director of Jonathan Cape & Harrison Smith, Inc., book publishers, 136 E. Forty-sixth Street, New York, and will enter the field of book publishing independently, it is stated.

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The National 4-H Club Magazine has been acquired by Clarence G. Dalton, and will be published monthly beginning with January, 1932, at 715 N. Walnut Street, Oklahoma City, Okla. It desires human-interest, inspirational, and accomplishment stories especially of interest to farm boys and girls, preferably with a 4-H Club background or tie-in. Payment for material is at $\frac{1}{2}$ cent a word, photographs 50 cents up, on publication.

Mystic World, 527 S. Clark Street, Chicago, appears to have suspended publication. Although the publisher, Ross K. New, insists that the magazine is still being published, subscribers have not been receiving copies, and the post office reports that the magazine has not been mailed for months.

The Canadian Forum, 224 Bloor Street, Toronto, Ont., Canada, edited by J. F. White, uses articles, essays, and short-stories of about 2000 words, also verse, but is not paying for any material at present.

The Cradle Roll Home should be addressed at 161 Eighth Avenue, N., Nashville, Tenn., instead of 1618 Eighth Avenue, as stated through a typographical error in the November A. & J.

Hooey, issued by Popular Publications, Inc., Sexton Building, Minneapolis, Minn. (apparently a subsidiary of Fawcett Publications), is a new humor magazine edited by E. J. Smithson. A note from Jack Smalley states: "Hooey is paying excellent rates for cartoon gag ideas and parody advertisements. You authors who need some spare cash, knock your funnybone on the desk and see if you can't work up inspiration for some laughs. You don't need to be an artist. We will get the drawing made if you can't do it. Artists can supply pencil sketches for okay."

When *The Nomad* went into bankruptcy some months ago, it held submitted manuscripts from writers in every part of the country. THE AUTHOR & JOURNALIST has ascertained that these manuscripts are stored in a warehouse, and can be reached after a considerable amount of red tape. It is suggested that writers desirous of recovering their material communicate with Ed Bodin, our New York representative, at London Terrace, 405 W. Twenty-third Street, New York. Mr. Bodin will undertake to do what he can toward recovering the manuscripts of writers who are willing to share the expense involved in gaining access to the manuscripts and searching for their material.

Magazines of the Merwil Publishing Company, consisting of *Gay Parisienne*, *Gay Broadway*, and *La Paree*, 143 W. Twentieth Street, New York, make no attempt to pay for accepted and published material unless the author brings suit, and then seek to compromise for half. It is obvious that stories sent to such markets are submitted very much at the author's risk.

The Washington Herald, Washington, D. C., writes that no payment is made for material used in its March of Events page.

Real Detective Tales, 1050 N. La Salle Street, Chicago, is the market only for unusual short-stories under 3000 words in length, at this time, writes Edwin Baird, editor.

The Christian Herald, 419 Fourth Avenue, New York, is heavily overstocked for several months ahead.

Delineator, Butterick Building, New York, reports that it is not buying any articles at the present time, being overstocked.

The Jewish Publication Society of America, formerly at 219 N. Broad Street, Philadelphia, is now located at S. E. Corner Broad and Spring Garden Streets, Philadelphia. It specializes in Jewish books in English, including books on the Bible, religion, Jewish history, customs, biographies, and essays. Juvenile material also is issued, writes Julius Grodinsky, editor. Remuneration for books accepted is by a fixed honorarium plus royalty.

The Chatelaine, 143 University Avenue, Toronto, Ont., Canada, is overstocked with fiction for months ahead, according to a note from the editors.

Needlecraft, Chrysler Building, New York, publishes no fiction, its contents being made up of original designs in the various types of needlework and in household departments that are already taken care of.

School Activities, now located at 1212 W. Thirteenth Street, Topeka, Kans., is a magazine of extra-curricular activities in junior and senior high schools, edited by C. R. Van Nice, who writes: "We aim to help the principal, coach, sponsor, and student leader. The magazine is not for general student reading. Articles are sought dealing with extra-curricular activities, about 1000 words in length; very little verse, and only a few short fillers. Fully half of the material that we reject is too juvenile. Payment is most often on publication, which is prompt, generally at $\frac{1}{2}$ cent per word."

The Paramount Publix Corporation, 1501 Broadway, New York, recently issued a bulletin urging newspapermen to submit story material. "The New York Editorial Board," the bulletin states, "realizing that a number of newspapermen are now among the ablest scenario writers in Hollywood, feels that more talent can be developed from the same source."

School News and Practical Educator, Taylorville, Ill., pays nominal prices, depending upon the value of material, on publication, for practical articles of from 1800 to 2800 words designed to help grade school teachers—no high-school material.

School and Community, Columbia, Mo., does not buy any outside material.

The Pioneer, Box 28, Station D, New York, is not in the market for any material.

The Christian Science Monitor, Boston, Mass., offers a market for various types of material. The Children's Page uses juvenile verse and short-stories of a somewhat unusual type. Writers should study the page before submitting their wares. Those who cater to feminine interests should familiarize themselves with the departments "Household Arts and Crafts," "Women's Enterprises and Activities," and "Interior Decoration and Antiques." There also is a page devoted to Education.

The Children's Hour, 470 Stuart Street, Boston, is no longer being published. A contributor reports that on a visit to the office of the magazine she discovered that the publishers have a metal file of manuscripts never used or returned to the authors. There is apparently no prospect that the magazine will resume publication.

Young's Magazine and *Breezy Stories*, 1071 Sixth Avenue, New York, edited by Cashel Pomeroy, while both sex magazines, are somewhat different in their requirements. Mr. Pomeroy, in a recent statement, explained: "In *Breezy Stories*, although sex must be the integral part of the situation, we want nothing crude or nasty. The element must be handled discreetly and without offense. Stories must be dramatic, not told in conversation, but by fast movement. I do not desire first-person stories, for such pieces haven't the scope or omniscience of the third person. *Young's Magazine* is more conservative than *Breezy*, and there must be high technical excellence and craftsmanship. I am proud of the standing of *Young's* in the literary world. Many leading writers today, including Mary Roberts Rinehart, are graduates of *Young's*. Short-stories should not exceed 6000 words and novelettes must be not over 15,000. These magazines pay rates of 1 cent a word on acceptance.

The Voice of Tomorrow, originally announced as *The Voice*, Montague, Mich., Meredith Beyers, managing editor, sends a statement of requirements as follows: Short short-stories up to 3000 words; "prevenient poetry," with a touch of forward-looking or prophetic fire (avoid the use of the word tomorrow; rather, put it between the lines); short feature articles concerning "tomorrow" things—scientific discoveries, human beings ahead of the times—artistic photos considered; inspiring forecasts from all viewpoints; juvenile material incorporating prevenient education masked in whimsy, adventure, and novelty of treatment; humor—what the world will laugh at tomorrow. Payment is on publication by special arrangement with writers until the budget of the magazine shall be stabilized.

Underworld, recently issued as one of the Magazine Publishers, Inc., group at 67 W. Forty-fourth Street, New York, is now being published again by the Garwood Publishing Company, 23 W. Forty-third Street, New York.

The Canadian Messenger of the Sacred Heart, 160 Wellesley Crescent, Toronto, Ont., Canada, is a monthly magazine edited by the Rev. J. I. Bergin, S.J. It seeks 3000-word short-stories, also articles and essays of practical Catholic interest, 500 to 2500 words in length. Only short and very worthwhile verse used. "Short-stories are desired which are original, bright, wholesome, pointed without being preachy, which have Catholic atmosphere and tone, and are not sentimentally pious. No love stories, miracle, vocational, or treasure-trove stories. We like stories that deal with practical problems of life and their sane solution; that leave readers feeling better instead of worse. Payment is made on acceptance at $\frac{1}{2}$ cent a word, a \$15 limit for any one story or article."

The Improvement Era, 47 E. South Temple, Salt Lake City, Utah, is a monthly magazine published as a spokesman for the Church of Latter-day Saints. It recently announced the appointment of H. R. Merrill as managing editor, and offers a market for short-stories, feature articles, verse of about thirty-two lines and longer feature poems, and photographs. All material should have a high moral tone. Payment is made at $\frac{1}{2}$ to 1 cent a word; poetry, 12 $\frac{1}{2}$ cents a line.

Time, 205 E. Forty-second Street, New York, sends the following note signed by I. Van Meter, editorial secretary: "Evidently a good many writers do not yet know that *Time* is entirely a staff job. We are in the market only for well-authenticated but out-of-the-way news. And it must be really quite out-of-the-way, for we have an able staff of correspondents."

The Pike Speaker, Out West Building, Colorado Springs, Colo., which has been issued as a local publication, is broadening its scope to cover Denver and Pueblo, and hopes in time to cover the Rocky Mountain region. S. Holt McAloney writes: "We are anxious to secure stories of the old West and present-day stories of interest, and hope soon to be able to create a splendid market for Western articles of high quality." Rates to be paid for material are not stated.

The Time Traveler, 1510 University Avenue, New York, is announced as a "fan" magazine for readers and writers of scientific fiction. Allen Glasser, editor, writes that some short scientific fiction will be purchased at the rate of 1 cent a word on publication. The contents will consist principally of information on forthcoming science stories, biographies of favorite writers, details of latest scientific films, etc.

Mid-West Story Magazine, 601 Twelfth Street, Lawrenceville, Ind. (publication office Vincennes, Ind.), is a new magazine edited by Chester Bolton, to exploit the unpublished drama of the historical development of the Old Northwest (Ohio, Indiana, Illinois, Michigan, Wisconsin, and part of Minnesota). It desires short articles pertaining to deeds of heroism of the hardy pioneer, from 200 to 800 words, also short-stories of drama and romance built around characters who contributed to the development of this territory, 800 to 2500 words. Payment, for the present, will be nominal, and after publication.

Gentlewoman, 615 W. Forty-third Street, New York, is overstocked and will not be buying until May, 1931. When buying, Marion White, editor, wants only short fiction with heart appeal and action for small-town readers, not over 5000 words. It buys no long fiction from free-lance writers, and no verse. Payment is at $\frac{1}{2}$ cent a word on publication.

All-Story Magazine, 280 Broadway, New York, never uses stories of the psychological character-study type. It is edited from the viewpoint of a 19-year-old girl. "Stories for us should be romantic, unsophisticated, and not realistic," writes Marion Shear, associate editor. Good rates are paid on acceptance.

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The Southerner, which should now be addressed at Box 1332, Atlanta, Ga., is not at present in the market for any material.

The American Rifleman, 816 Barr Building, Washington, D. C., uses articles of technical and semi-technical nature on guns, ammunition, etc., also hunting stories containing accurate and authentic information on these subjects. The preference is for 3500-word articles, but any length can be used if the article otherwise meets requirements. Payment is on publication at no specific rate, but an average of 1 cent a word. Laurence J. Hathaway is editor.

The Lookout, Eighth and Cutter Streets, Cincinnati, Ohio, edited by Guy P. Leavitt, offers a market for 1800-word articles on Christian education, short-stories with a Biblical background, 1500 to 1800 words, and serials of interest to adults and young people in the Bible school, but not "Sunday School" in type. These should contain up to twelve chapters of 1500 words each. Payment is at $\frac{1}{2}$ cent a word in the month following acceptance; scenic and upright photos, \$3 each.

Christian Youth, 327 N. Thirteenth Street, Philadelphia, is reported to be extremely slow in reporting on submitted material.

Everygirls Magazine, Lyon at Ottawa Streets, Grand Rapids, Mich., is interested in short-stories for teen-age girls, from 2000 to 3000 words in length, serials of 12,000 to 15,000 words, and illustrated articles on how-to-do, sports, camping, etc., of about 2000 words. No love stories of any nature permitted. Payment is made thirty days after acceptance at $\frac{1}{2}$ cent a word, photos \$1 each. This is the organ of the Camp Fire Girls, Marta K. Sironen, editor.

Duffield and Green, Inc., 200 Madison Avenue, New York, is the successor to the publishing house of Duffield & Co.

Interludes, 917 Erdman Avenue, Baltimore, Md., desires contributors to understand that it is not a reprint magazine and will not consider verse or literary articles that have been published before. Payment for material is made only in prizes.

The Drama Magazine, 15 W. Forty-fourth Street, New York, is not being published this year.

Helen Havener has resigned as editor of the *Independent Woman*, 1819 Broadway, New York.

Atlantica, 33 W. Seventieth Street, New York, edited by Dr. F. Cassola, uses material showing how Italians, either individually or as group, are progressing in this country. Articles should run from 1500 to 2000 words. Very rarely, short-stories are used, in about 2000-word lengths. Payment is on acceptance at $\frac{1}{2}$ cent a word.

Sportsman's Digest, 22 E. Twelfth Street, Cincinnati, Ohio, has been reentitled *Game Stories*, and changed from a monthly to a quarterly. There is no change in editorial policy, writes George A. Vogeles, editor. Hunting, fishing, and big-game stories, 2500 to 3000 words in length, with A-1 photos, are desired. No straight articles. Payment is on publication at $\frac{1}{2}$ to 1 cent a word.

Prize Contests

College Humor and Farrar and Rinehart, Inc., announce that because no campus novel submitted by October 15 was found suitable for the \$3000 prize offered, it has been decided to extend the time limit of the Campus Novel Contest to June 30, 1932, and to alter the rules. Under the revised conditions the prize will be awarded for the best novel submitted by anyone under thirty who has at some time attended college and has not previously had a novel published. The scene may be placed in any modern environment and be woven about any set of characters. Of the \$3000 prize, \$1500 will be for the right to serialize the story in *College Humor* and \$1500 will be an advance against royalties. Motion-picture and dramatic rights remain with the author. Typed manuscripts of not less than 60,000 words should be sent with return postage to the Campus Prize Novel Contest, either addressed to *College Humor*, 1050 N. LaSalle Street, Chicago, or Farrar & Rinehart, Inc., 9 E. Forty-first Street, New York. Announcement of the winner will be made after September 1, 1932.

Kaleidoscope, 702 N. Vernon Street, Dallas, Tex., announces a second poetry publication contest. The opening date is June 1, 1932; closing date, September 1. Material submitted must not exceed 1000 typewritten lines. Poems published in magazine form may be included, provided permission for publication in book form has been obtained. The winning book will be published on a 10 per cent royalty basis.

G. P. Putnam's Sons, 2 W. Forty-fifth Street, New York, offer a \$100 prize for the best letter (not exceeding 1000 words) about "The Kirbys," a new book by Margaret Whipple. Contest is open to everyone. Closing date, January 15, 1932.

Literary Vespers announces a prize of \$80 for the best poem about Edwin Markham, to be awarded during the celebration of the poet's eightieth birthday, April 24, 1932, at Carnegie Hall. Closing date, March 1, 1932. Address poems to Edgar White Burrill, director of *Literary Vespers*, 620 W. 116th Street, New York.

Announcement has been made that Miss Helen Mann, screen star, is offering \$750 in cash for a new stage name for herself. No contestant may send in more than one name. An extra \$250 will be awarded the winner if the winning name was submitted on or before December 6, 1931, but the final closing date has not yet been announced. Submit to A. E. Williams, the Publicity Director's Office, Studio A. 286, 1023 Sycamore Avenue, Hollywood, Calif.

Cash prizes ranging from \$500 to \$5 are offered for letters under 50 words, written in answer to the question: "Why do you prefer 666 Salve for colds?" Letters must be written on one side of paper only and accompanied by the top of a 666 Salve carton. Closing date, January 31, 1931. Address 666 Salve Contest, Jacksonville, Fla.

Send at once for your advance copy of H. Bedford-Jones's new book, "The Graduate Fictioneer." Price \$1.50. The Author & Journalist Pub. Co.

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This is one way, but not the best, to secure an O. K. We recall the experience of a writer who, living in New York, secured an important interview while on a California trip. He sent the original to the subject—then spent a year of correspondence, intermixed with personal calls of depurated friends, in an effort to regain his manuscript.

There is a better way to secure O. K. Send a carbon copy of your article to the subject, with a note like this:

"Enclosed is a carbon copy of my article based on the interview with you. If there are any corrections or alterations you desire in this, let me know within the next ten days. Meanwhile, I'll hold my article."

If no reply is received within ten days, the writer sends another note.

"Having received no request from you to make corrections in the article, I conclude that it is satisfactory in the form submitted to you. If I am not right in this, let me know at once, so that I can make the changes. I plan to mail the manuscript to the publishers on January 15."

Sometimes it is entirely proper to inform when sending the carbon copy that, lacking no request to correct, original will be sent on a given date to publishers.

▼ ▼ ▼ ▼
"REFERENCES REQUIRED"

WILL the time come when magazines, in their contents page statement about contributions, will include, "References required"? Employers filling important positions long have required references. Magazines may set up the same requirement.

Already, magazines often verify. And it is definitely to the advantage of the new contributor, averting possible rejection or loss of time in checkups, to introduce himself.

There are tricky editors, but there are dishonest writers, too. Both are in a small minority, but both cause trouble for the honest members of their crafts.

There is perhaps no crime so certain of eventual detection as a literary crime. Culprits have their brief day, then inevitably are discovered and blacklisted.

Recently, a number of prominent business papers have been sold name-and-fact articles rehashed by the writer from material appearing several years before in other trade publications.

The "racket" of a Los Angeles writer consisted in selling stories under his own name, then passing the material to a confederate, who rewrote and sold under another name.

The department editor once wrote a credit bureau in New York state for verification of a quotation, ascribed to it, which had appeared in a Fairchild publication. To our amazement, a reply colorful with expletives declared that the purported interview was a pure fabrication, and a good sample of the sort of thing a certain writer was peddling out of the city.

A writer who was later placed in a psychopathic hospital sold numerous articles to banking, stationery, bakery and other publications. The facts related were interesting in the extreme, but wholly imaginative.

Another writer, unacquainted with editorial taboos, wrote up a Greek restaurant business. When one restaurant publication immediately returned it, not caring to give publicity to "Gus," the resourceful writer substituted a fictitious American name, and sold to another publication.

One feature writer (whose work, by the way, has appeared in widely distributed national magazines) was expelled from a writers' organization because it was shown that he had sold an article to two competitive publications, both of which believed they were buying exclusive material. Faking interviews, manufacturing details, are other stunts of the literary "gyp."

One magazine received so many claims of lost manuscripts that it installed a fraud-proof system. It was convinced that most of the claims were dishonest.

The editor of a business paper of 20,000 circulation told the department editor that so many faked stories had been sold him that he now checked every manuscript with the source.

There are, too, of course, what may be termed innocent frauds. The writer does not possess the ability or experience to deal with his subject. Inaccuracies are found throughout. The department editor recalls the case of a Kansas City writer whose inaccuracy in spelling proper names led to an immediate blacklist in various editorial offices. It was assumed that a writer careless with his proper names would be careless in other things.

Then there was the writer who was addicted to multiplication. Coaxing a figure from a source, he would put it in a mental hat, and extract a rabbit, or perhaps a bird-cage.

Unable to attend certain sessions of a convention, a writer based a portion of his report on the printed program.

Too bad! The editor returned the manuscript with the acid comment, "Mr. Jones played golf

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The Book Writers Everywhere Have Been Waiting For— THE GRADUATE FICTIONEER

by
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THE most versatile of modern popular fiction writers; the man for whom a great university offered to establish a chair of commercial literature; the author of "D'Artagnan," winning highest critical approval, and of fifty novels, novelettes, and hundreds of short-stories, charming the adventure-story public; the genius whose prodigious output has required the extensive use of ten *noms de plume*—H. Bedford-Jones—has written a sensational book for literary craftsmen.



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with me the afternoon you say he talked in San Francisco."

All of which sums up to the observation that reputation counts. Don't force the editor to gamble on your reliability, or incur a delay in investigation (he may not be sufficiently interested to do this). Tell something about yourself. Give some character references. And professional references, too.

LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS JOURNAL FIELD

Western Hotel Reporter, 651 Market Street, San Francisco, is a weekly edited by E. A. Hammesfahr. Catering and restaurant material, of interest to the hotel trade, is used, as well as hotel management articles. Resort hotels are within field of publication. Rate, 20 cents per column inch. The magazine agrees to publish within three months of receipt, if material is accepted.

School Feeding, Club Management, and Catering Management have been combined into one monthly magazine, *The Catering World*, 913 Merchandise Mart, Chicago. Jay Bohn is editor. Departments of the new magazine will be devoted to each of the three former publications. At the present time, the Club Management department is sponsoring a contest, open to everyone, for the purpose of obtaining the best technical and informative article on any of the following subjects: (1) "What is the Best Way to Secure New Club Members?" (2) "Why a Committee?" (In contradistinction to the General Manager.) (3) "How Should Delinquent Members Be Brought Up-to-Date?" (Should Memberships and House Accounts Be Transferred?) (4) "How Should Competent Help Be Secured?" (5) "How to Create and Cater to Enlarged 'Party Business'?" (6) "How Should Food Control Be Applied in a Club?" One article should deal with one title or question exclusively. Three prizes are offered—\$50, \$35, and \$15. The closing date is June 1, 1932. Similar contests will be announced later.

Effective with the January issue, *The Jobbers Salesman*, 620 N. Michigan Avenue, Chicago, became *Electrical Wholesaling*, a name that better designates the scope of the publication. Little free-lance material is purchased, but the editor, Henry Young, will always be glad to answer queries concerning possible features.

Insurance Index, formerly of New York, has been purchased by James E. Dunne, at one time with the *Insurance Field*, Louisville, Ky. The Insurance Publishing Co., Louisville, has been formed to publish it.

Through a typographical error, *Toilet Requisites*, 250 Park Avenue, New York, was listed in the December Handy Market List as paying 7 cents a word. This should, of course, have been 1 cent.

Agricultural Leaders' Digest, 537 S. Dearborn Street, Chicago, is now being issued as a bi-monthly instead of a quarterly by its new owner, Estes P. Taylor, editor of *American Farming*.

MANUSCRIPT CRITICISM

FOR those who are not lured by large promises but desire really professional instruction, sympathetic frankness instead of flattery, and a teacher with a thorough knowledge that does not have to rely upon endless technicalities and formal rules. Mr. Hoffman's standing in the magazine world is known. An editor for 25 years (*Adventure*, *McClure's*, *Delineator*, etc.), he is particularly known as friend, helper and developer of new writers. His two books on fiction writing are standard; he has proved his own fiction ability. Individual instruction only; no classes, no set courses, no assistants. No marketing—that is a specialty in itself, requiring full time for best results. No poetry, plays or scenarios. A specialty is made of "one-man" courses, the course in each case being entirely dependent upon the needs of that case. Write for Booklet A.

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OUTLOOK IS FAVORABLE FOR BEGINNING AUTHORS

Indications Are Good That 1932 Will Be Banner Year for Writers Just Beginning to Make the Grade

It is part of publishing a writer's magazine to keep a lively ear to the rumblings of market news, according to the editor of *The Author & Journalist*. Depression has affected all enterprises, artistic and industrial. It has caused many persons undue fear of the future. But great business leaders report a steady upward trend in commerce. Magazine publishing, it is said, has suffered far less than most great enterprises. Even during the peak of the depression the magazines have kept their heads above water.

New Writers Replace Old-Timers

But in times of economic depression every enterprise attempts to lower its expenses. Statisticians report that while the word length has been cut down by some publications, the number of stories printed has not been decreased. Editorial boards are cutting expenses in the most logical and satisfactory way, namely by buying fewer stories from authors with reputations who command the maximum word rates and by buying a great many more from the trained beginning writer. He need be paid far less than the established author and very often his work offers more in fresh story value while actually secured at a small expenditure.

Training Found Essential to Success

Many editors are depending a great deal on *The Author & Journalist's Simplified Training Course* for assistance. They have learned from years of experience that the Simplified Training Course can and does train writers who are able to produce what they want. For years they have been securing a very important part of their fictional purchases from S. T. C. trained men and women. Among these, names familiar to every magazine reader, are Edward Parrish Ware, G. C. Henderson, Alfred I. Tooke, Esther Schwartz, Belle Beatty, James W. Routh, Ray Naftziger, Al P. Nelson, John Paul Jones, Edith K. Norris, Robert Bellem, Carmony Gove, Elmer I. Ransom, and scores of others. Under the personal instruction of David Raffelock, director of The Simplified Training Course, student-writers are directly trained to sell. Mr. Raffelock is personally acquainted with most of the important editors and thus is able to keep in the closest touch with every fluctuation of the market. It is a well-known fact that he has trained more successful writers than has any other instructor.

The Simplified Training Course has just gone to great expense to revise completely and republish the instruction material for its course, Practical Fiction Writing. Those subscribing for it can be assured of the most modern, efficient and result-bringing training today available. L. L. Burns, registrar of the institution, wishes attention called to the full-page advertisement in the present issue of *The Author & Journalist*, where a coupon will be found for requesting "The Way Past the Editor," valuable handbook for writers.

George F. Taubeneck, editor, *Refrigerated Food News*, 550 Maccabees Building, Detroit, Mich., states that he is in the market for news stories about the application of refrigeration to foods and the use of refrigerated foods in grocery stores, meat markets, restaurants, hotels, dairies, and soda fountains; successful merchandising methods used by retailers for refrigerated foods; news of the production and sale of quick frozen foods; news of activities of sales organizations for commercial refrigeration equipment (machines, display cases, soda fountains). All news must be timely—not more than a week old by the time it reaches Detroit. Photos must have action, people doing something. Payment is made the tenth of each month following publication at 1 cent a word.

The Horseman & Fair World, 500 Jackson Building, Indianapolis, Ind., is not in the market for material of any sort.

Bus & Truck Transport in Canada, 143 University Ave., Toronto, Ontario, is in the market for articles dealing with bus or freight truck operation, maintenance, cost control, terminal features and repair shops. Preference is given to stories on Canadian firms or operators, and articles should not exceed 1500 words. Appropriate photographs are desired. Payment is 20 cents per inch with \$2 for each photograph used, and is made on the 15th of the month following publication. W. M. Gladish is editor.

The Cleaners & Dyers Review, 128 Opera Place, Cincinnati, Ohio, reports that it can use two or three articles from the same author in each issue, provided they relate to personalities and hobbies of the successful owners of power cleaning plants. For these, $\frac{1}{2}$ cent a word will be paid, on publication. Gus Kepler, editor, reports that his files are loaded with articles on successful advertising methods, and requests that no further material along that line be sent.

Breeder's Gazette, Spencer, Ind., has purchased *The Dairy Tribune*, Mt. Morris, Ill., and the two will be merged with the January issue under the name *Breeders' Gazette and Dairy Tribune*.

Hobbies, a consolidation of fourteen collecting magazines, published by the Lightner Company at 2810 S. Michigan Avenue, Chicago, is reported to be slow in paying for material. The rate of payment has also been dropped from 1 cent to $\frac{1}{2}$ cent a word. All collecting hobbies are dealt with, but the bulk of the editorial contents appears to be newspaper reprints and rewrites, plus gratis material sent in by readers.

Rock Products, 542 S. Dearborn Street, Chicago, pays 25 cents a column inch on publication for articles on cement, sand and gravel, crushed stone, lime, gypsum, ready-mixed concrete, slag, silica, sand-lime brick, slate, graphite, phosphate, feldspar, fluorspar, talc, soapstone, and other non-metallic minerals, as well as short fact items pertaining to the above or the companies producing them, and news items concerning companies in the above industries, important developments in established operations, legislations, etc.

Since Butchers' Advocate was taken over by the Roy Press, 63 Beekman Street, New York, it has ceased to be a market for retail meat merchandising articles. Material used is largely news, clipped material, staff-written articles, packers' and manufacturers' publicity material, price lists, etc. The present editor, W. B. Graham, is ignoring letters.

National and American Miller, 728-30 W. Jackson Boulevard, Chicago, is gradually submerging the "national" in its title so that the magazine appears as *American Miller*. This is a good market for feed and milling stories, although payments have been running behind lately. In the middle of December, a contributor reported not having received payment for a feature published in the September issue. A good many snapshots are used. One section is devoted to, and bears the title of, 'The Feed Industry.' "

By January, L. C. King, editor of *Men's Wear*, 430 S. Market Street, Chicago, hopes to have his files cleared of shorts, and be in the market for more of this type of material for the department "Ringing The Cash Register."

Chain Store Review, 114 E. Thirty-second Street, New York, is, according to several contributors, months behind in payments. Present editor is J. L. Miller.

The Sovereign Visitor, 302 W. O. W. Building, Omaha, Nebr., edited by Eugene Konecky, will consider articles of not more than 1000 words on phases of insurance. Payment is on acceptance at 1 cent a word.

National Cleaner & Dyer has moved again, and is now located at 305 E. Forty-fifth Street, New York.

G. A. Nichols, formerly Chicago editorial representative of *Printer's Ink*, 185 Madison Avenue, New York, has succeeded Robert W. Palmer as managing editor. Mr. Palmer, who had held that office for the last nine years, has taken an extended leave of absence to Cuba and the West Indies. Upon his return he will continue with *Printer's Ink* and *Printer's Ink Monthly* as associate editor. Roy Dickinson, associate editor, and Douglas Taylor, sales manager, are now vice-presidents of the company.

Hotel Bulletin, 949-957 Insurance Exchange, Chicago, advises that at present no new correspondents are being taken on. "The publicity departments of the hotels all over the country send in so much material that we could not possibly have space for it all," writes H. M. Eastman, managing editor.

Broadcast Advertising, 440 S. Dearborn Street, Chicago, R. B. Robertson, editor, deals with radio entirely from the point of view of the advertiser sponsoring a program on the air and the advertising agent placing advertising on the air. Mr. Robertson advises would-be contributors to query on likely subjects.

Earl M. Whitney and associates, 1018 S. Wash Avenue, Chicago, are the new publishers of *Poultry Supply Dealer*. Mr. Whitney is editor and manager.

IMPORTANT TO WRITERS

"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

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The Opportunities in Writing

SOME readers wish to have specific questions answered before they submit manuscripts to the A. & J. Criticism Department. The staff is glad to answer such inquiries. A number of typical questions, and our answers, are presented below.

Q. Isn't it a fact that the market for fiction is flooded, and a novice is foolish to attempt to break into the field?

A. The consumption of literary material of all kinds, including fiction, is enormous. Hundreds of Author & Journalist readers break into print each year. The opportunities in writing as a profession are infinitely greater than they were only a few years ago. The Author & Journalist can sincerely advise ambitious, industrious men and women with the analytical attitude toward life and a feeling for words seriously to go about learning to write.

Q. Do editors really read the manuscripts of "unknowns"? If they do, why is it that my stories, which all my friends, and members of my manuscript club, say are wonderful, do not sell?

A. While manuscripts from unknown writers are perhaps not read in all cases as carefully as manuscripts from established authors known to the editors, your manuscripts undoubtedly have been read by competent editorial assistants, and in many cases by editors themselves. The fact that your friends like your stories is encouraging, but not conclusive. It is the way in which your manuscripts impress expert, unprejudiced readers that counts.

Q. Why should a criticism department furnish clients with a sales "system"? Doesn't the offer savor of the racetrack and stock market?

A. The A. & J. Story-Sales System puts into specific form principles and methods which have been followed widely by those writers who have become successful. It is not enough to know how to write. You must know how to sell. You must expertly coordinate production with sales. There is no magic in the Story-Sales System, but it does represent something which the world of writers long has sorely needed—a program, plan, routine, which, with greatest effectiveness, in quickest time, will discover for the individual writer what he can produce to sell, and where he can sell it. The Author & Journalist supplies this copyrighted system without additional charge to all Criticism Department clients.

Q. How long does it take one to learn how to write and sell?

A. This depends upon the individual, and what and how he writes, and in what quantity. The more consistently a beginner writes, the sooner success comes. Some of the most famous writers have written scores of stories before making a first sale, but these are exceptional cases. It is probable that, in every case, selling skill would have brought success much sooner. Writers often sell one out of the first six or eight stories or articles written.

Q. Are your announcements just "advertising," or do you mean what you say?

A. We mean what we say. Manuscripts submitted for criticism to The Author & Journalist are not passed on by young, inexperienced clerks. Manuscripts invariably are handled by the Staff, every member of which is himself a successful writer. All criticisms are reviewed by Willard E. Hawkins, Editor and Chief of Criticism Staff.

COME INTO THE A. & J. CAMP

IF you want help, and not flattery; if you want to know why it is that your manuscripts are returned by magazines, though you know they possess merit; if you want to travel the fastest and surest road to success—consult the A. & J. Criticism Department.

When you send your manuscript to The Author & Journalist, you can be certain that an expert who knows not only the theory of writing, but the practice of writing, will analyze it.

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